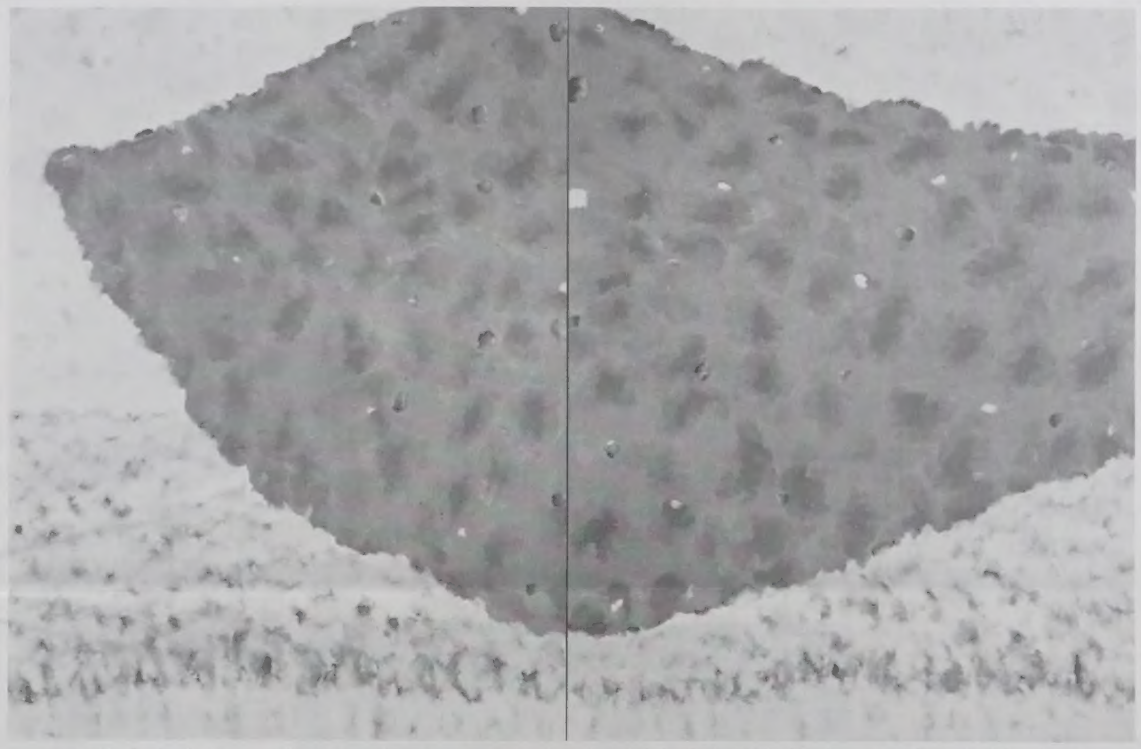
Art Gallery of Ontario

THE GALLERY

VOLUME 1 NUMBER 5 DECEMBER 1979

A PUBLICATION OF THE ART GALLERY OF ONTARIO



Gershon Iskowitz, Canadian, born 1921; *Uplands H*, 1972; oil on canvas, two panels, each panel 95 by 72 inches. Purchase, 1977, with assistance from Wintario, Art Gallery of Ontario.

Wintario funds enable Gallery to build outstanding collection

By Earl Damude

Not all members of the Art Gallery of Ontario are likely to favour government-run lotteries, but, in the light of what Wintario has done for the gallery, they should.

Thanks to the funds Wintario has made available, the Art Gallery of Ontario has been able to enlarge its collection of historical and contemporary Canadian art to the point where the collection is considered one of the finest in Canada.

Dr. Roald Nasgaard, Chief Curator of the Art Gallery of Ontario, who has been with the gallery before and since Wintario, says that without Wintario funds the recent growth of the Canadian collection would have been more haphazard and of a lower quality.

Before Wintario the curators were restricted to very small budgets for new acquisitions, said Dr. Nasgaard. It is true that even before Wintario the Canadian collection at the gallery had many good works in it but it was by no means as comprehensive as it is today. There were many gaps in the Canadian collection which the curators could see no way of filling. "The gifts we got did help, but we could not build systematically according to our understanding of how art was and had been developed."

It is interesting to note here that not one penny of taxpayers' money has ever been spent on acquisitions for the Art Gallery of Ontario. Before Wintario all money for the purchase of art was raised from the private sector and since Wintario the money for acquisitions has come from the lottery and from private sources, not from tax dollars.

With the coming of Wintario funds, suddenly it was possible to go out into the marketplace and buy the very best Canadian historical and contemporary art. For the first time in its history the Art Gallery of Ontario was able to compete with the National Gallery, the Art Bank and private collectors.

The Art Gallery of Ontario is no stranger to raising money by lottery, says William Withrow, Director of the gallery. In fact, the gallery pioneered lotteries in Ontario, being the first organization to run a major lottery after the provincial government passed legislation in 1971 to make lotteries legal. These early lotteries, run by the gallery's Volunteer Committee, generated enough money to help finance the building of the new Art Gallery of Ontario.

The whole basis of the Wintario grant system is that it acts as a stimulus to fund raising for a number of cultural agencies. In the case of the Art Gallery of Ontario the agreement is that Wintario will match, dollar-for-dollar, any money the gallery raises from the private sector which is used to purchase works of Canadian artists. This dollar-for-dollar arrangement extends to gifts of art as well. Wintario will match the dollar value of gifts to the gallery as long as the gift has no strings attached, said Mr. Withrow.

This policy of matching the value of gifts of works of art makes it possible for the gallery to get more Wintario money for the purchase of additional works of art. The arrangement is not unique with the Art Gallery of Ontario; it extends to all public art galleries in the province.

But, in spite of the well-deserved credit which must go to Wintario for the stimulus it has given to the Canadian collection, a problem inherent in the stipulations of Wintario is becoming more evident as the years go by, said Mr. Withrow.

The problem came about naturally and honestly enough. When the Wintario grant system was started it was stipulated that all Wintario money be earmarked for Canadian historical and contemporary art alone. Even the donors' money or equivalent in gifts to qualify for matching Wintario dollars must be spent on Canadian works. At the time Wintario was established those who set the policy wanted to make sure Canadian art was preserved and Canadian artists benefited from the money. No one could fault that.

In the early years of the Wintario dollar-matching grants the Art Gallery of Ontario had a considerable amount of catching up to do in its Canadian historical and contemporary collections, so the Wintario stipulation about Canadian-only art could be lived with on a short term basis.

Now the situation is changing in a way that no one had foreseen. There is only so much good Canadian historical art still available. In effect, the supply is running out. Most of it has long since been bought up by museums or private collectors. Even the broad requirements of the gallery's Canadian contemporary collection to provide a history of the visual arts in this country are being filled in.

"The Art Gallery of Ontario has a responsibility to its various publics to present a balanced diet, not only in its exhibitions but in its purchases," said Mr. Withrow. The Old Masters collection is an important percentage of the holdings of the gallery and it is Mr. Withrow's opinion that to care for that collection, it has to be fed. It cannot be let lie static.

Unfortunately the conditions of the Wintario grant system mean that if someone wants to give money for the purchase of an Old Master that gift is automatically excluded from the Wintario matching money. This puts the board of directors of the gallery in a

continued on page 3

New Moore catalogue gives insight into the artist's methods

By Gail Hutchison

The story behind the Art Gallery of Ontario's collection of works by the great British sculptor, Henry Moore, is a happy one that bears repeating: how Finnish architect Viljo Revell, who designed Toronto's new city hall, was determined to have a Moore sculpture in the plaza of the new building; how, in spite of opposition, a group of citizens raised the money to have Moore's *The Archer* installed; how this show of spirit prompted Moore to come to Toronto in 1967, and how his visit initiated a growing friendship between Moore and the Gallery's Director and Trustees which resulted in a gift from the artist to the Gallery of a body of his work unprecedented in size and scope.

The Henry Moore Sculpture Centre opened in October, 1974, to house this gift which now totals 101 sculptures, 57 drawings and an almost complete collection of Moore's prints. The gift, plus the purchases and donations which have been made before and later, bring the Gallery's collection to 73 drawings, 126 sculptures and over 400 prints. It is the largest, most comprehensive public collection of works by Henry Moore in the world.

This remarkable story is now fully documented in the Gallery's newly published catalogue of the collection by Alan G. Wilkinson, Curator of Modern European Sculpture. Lavishly illustrated, *The Moore Collection in the Art Gallery of Ontario* traces the artist's development through the 57 years represented by the collection, from the 1921 drawing, *Head of an Old Man*, done when Moore was a first-term student at the Royal College of Art, to the 1978 bronze *Horse*, executed when the artist was 80 years of age. A selection from Moore's activities as a printmaker, completely documented elsewhere, is also included.

There is a wealth of illuminating detail enhanced by Moore's own explanations. It is interesting, for instance, as Wilkinson says, to ask how closely Moore followed a drawing in translating an idea into three dimensions. In carvings of the 1920s, Moore remembers being hesitant so that sometimes the final work has no neck because "I was frightened to weaken the stone."

Drawings for major sculptures of the 1920s and 30s include the 1929 Leeds *Reclining Figure*, the St. Louis *Reclining Figure* of 1932 and the *Two Forms* of 1934 in the Museum of Modern Art, New York. Later periods are represented by wartime shelter drawings, sheets from Moore's Coalmine Sketchbook and examples of his renewed interest in drawing in the early 1970s.

The earliest sculpture in the collection, the beautiful alabaster *Seated Figure* of 1930, is interpreted by Wilkinson as the culmination of a major period in Moore's work during which he was influenced by early Greek, Sumerian, pre-Columbian and primitive art. Moore used alabaster in 16 carvings around this time, of which *Seated Figure* is one of the most important. But as he told Wilkinson, he stopped using alabaster because people were attracted by the sensuality of the material rather than by the form of the sculpture.

Wilkinson carefully traces sources of inspiration. In his notes on the 1950 fibreglass *Standing Figure*, he refers to a conversation between Moore and Herbert Read in which the artist attributed the idea to a photograph of "some tall African tribesmen who stand perfectly still in the marshes of a river delta intent on spearing fishes." But

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The 1978 bronze *Horse* is the most recent sculpture acquired for the Gallery's Moore Collection. (Length with base, 8¾ inches; purchase from the artist, 1978.)

One of Moore's most important alabaster carvings, *Seated Figure*, 1930, represents the earliest Moore sculpture in the collection and, to date, the only carving. (Height 18¼ inches, Art Gallery of Ontario purchase, 1976.)

Draw for air trip to Egypt open to all gallery members

As a grand finale to the *Treasures of Tutankhamun* exhibition you can win two first class tickets to Egypt (from Montreal to Cairo).

Sabena Belgian World Airlines, official carriers for the Society for the Study of Egyptian Antiquities, has made this offer to all Gallery members in good standing.

The draw will take place at a Members' Preview, February 22, 1980. To participate fill out the coupon in this issue.

The rules for the use of the tickets are as follows: they are not transferable, they cannot be exchanged for cash and they must be used within one year. The winner will be notified in writing.

The Board of Trustees of the Art Gallery of Ontario, the executive committee of the Volunteer Committee, the Membership Committee, officers and branch heads are not eligible for the draw•

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Wintario *continued from page 1*

dilemma. If the gallery is given money with no strings attached the board has to decide whether to buy Canadian and get the matching money, or buy non-Canadian and not double the gift. The situation puts a fiscal connotation on what should be a purely artistic, curatorial decision.

Mr. Withrow says that neither the problem of Canadian-only purchases nor the inequities in dollar-matching grants were foreseen when Wintario was started and it might be time for a re-examination of the entire Wintario grant structure.

"Our cultural heritage must be preserved, not only for the hundreds of thousands of adults and children who go through our art galleries and museums every year, but for those who are coming in future generations. I know hospitals are important but so is the record of our literary and visual achievements. They must endure if our civilization is to endure. Wintario has been a boon to our cultural preservation in this province and I hope it will continue to be."●

David Milne, Canadian, 1882-1953; *Cabin Shelf*, 1934; oil on masonite, 18 x 22⅛ inches. Purchase, 1977, with assistance from Wintario, Art Gallery of Ontario.

Moore *continued from page 2*

Wilkinson goes further. He shows how Moore also assimilated the body imagery present in a 1932 Surrealist drawing, *An Anatomy*, by Picasso.

Art critic Gary Michael Dault, in reviewing the catalogue for the *Toronto Star*, singled out Wilkinson's notes on the 1953 original plaster *Mother and Child*, to praise his rebuttal of other interpretations of this fearsome sculpture. The carnivorous looking mother is not an archetypal Terrible Mother as suggested by Erich Neumann, nor a picture from the artist's unconscious, as Herbert Read has written. It derives, says Wilkinson, from a low relief on a Peruvian pot. "We aren't convinced?" asks Dault. "Wilkinson shows us the pot—so we can see for ourselves."

"This sort of thing happens a lot in the catalogue," summarizes Dault, "and it provides, in accumulation, an enormous service to lovers of Moore's work—and to anyone fascinated by the twists and turns of the artist's mind engaged in the delicate business of listening to itself."

The Moore Collection in the Art Gallery of Ontario, by Alan G. Wilkinson, contains 232 pages; 23 plates in full colour and 450 black and white illustrations. It is available in the Gallery Shop for $25 and is included in Gallery members' 1979 catalogue subscription service●

Moore drew *Head of an Old Man* in 1921, while a first-term student at the Royal College of Art, London. (6¼ x 6⅜ inches; gift of Henry Moore, 1974.)

Over 2,000 Gallery members attended the members' preview of the Charles Gagnon exhibition last September. Gagnon, a Montreal artist, was present at the opening and is shown autographing a copy of the exhibition catalogue.

Nothing can detract from beauty and importance of Tutankhamun show

By Judi John

Enormous pyramids, the immense Sphinx, the dominant Nile, huge temples – these are the monumental images which normally conjure visions of Egypt. One of the qualities which makes *Treasures of Tutankhamun* so special, however, is a reversal of this common visual vocabulary. Rather than monumental works, intimate and delicately crafted artifacts will be on view and the conventional perceptions of Egypt may alter.

The tomb yielded incomparable treasures, destined for the dead king in his afterlife, where it was hoped he would enjoy the luxuries of his earlier existence. These glorious objects of a faith and culture reveal a glimpse of the person behind the king, Tutankhamun.

In the exhibition are everyday objects such as his alabaster drinking cup; jewellery which acted both as adornment and as protection in the afterworld; his headrest, which served as a pillow; both his baby and ceremonial chairs; his model boat. Several jars which would have held precious oils and unguents and an ancient mirror case testify to the luxury of Egyptian royalty. Some of the King's leisure activities are displayed in an ebony gaming board, one of four found in the tomb, and numerous scenes of hunting.

Revealing, too, are the many carved and gilded scenes of Tutankhamun and his young wife, Ankhesenamun, who are seen dallying together in a garden, anointing each other with perfume, and in several romantic and sensitive poses. The King is thus presented as a young man greatly in love with his wife – a more intimate view than the idealized vision of Pharaoh so much a part of Egyptian art.

The objects discovered in the tomb display the flowering of the Amarna style of Egyptian art, which commenced during the reign of Tutankhamun's predecessor, Akhenaton. Technically sophisticated, intimate and delicately executed, the treasures have survived over 3,300 years with a remarkable freshness. Many of them appear to have escaped the wear and tear of time and look as though they were created a mere decade ago, rather than centuries past. The Gallery's Egyptologist, Ronald J. Leprohon has written about the artistic value of the treasures in his guidebook, *The World of Tutankhamun*.

"This is Egyptian art at its highest, with the craftsman able to capture a single moment between two people and render it with delicate beauty. We are truly fortunate to have discovered such a collection of objects as the treasures of Tutankhamun, for not only do they comprise the largest collection of artifacts from a single king but also they quite possibly represent the highest standards ever achieved by ancient Egyptian artists."

This original book was part of the Gallery's package of background material distributed to teachers across Ontario and also available in the Gallery Shop.

Treasures of Tutankhamun is, of course, a stunningly popular exhibition for many reasons. It has, perhaps, been accompanied by too much commercialism – but nothing can detract from its inherent beauty and importance. Above all, it is a splendid exhibition of exquisite works of art, historically fascinating, aesthetically thrilling. It is a rare opportunity to glimpse the mystery and power of ancient Egypt, for they are truly "wonderful things."●

Perfume Box in the Shape of a Double Cartouche
Photograph: Lee Boltin

Below The Valley of the Kings (Thebes)

Events

Exhibitions

Treasures of Tutankhamun
Old Master Galleries
through December 31

The Bartered Bride:
Stage and Costume Design by Walter Trier
Walter Trier Anteroom
through January 2

Designs in watercolour: stage settings and costumes for a 1931 Cologne production of Smetana's *The Bartered Bride.*

Inuit Art:
Selections from the Klamer Family Gift
Walter Trier Gallery

Permanent Collection

During the time of the Tutankhamun exhibition selections from the permanent collection and long-term loans of European and American art, dating from the 14th to the 20th centuries, are installed in the Zacks Galleries and adjacent spaces, offering an opportunity to view familiar works in other surroundings and new juxtapositions.

Georgia Ridley, John Ridley, and J.S. McLean Galleries
Selections from the permanent collection of Canadian Historical Art.

Signy Eaton Gallery
Selections of Canadian contemporary art from the permanent collection.

Henry Moore Sculpture Centre
Plasters, bronzes and graphics from the generous Moore gifts.

Extension Services

The following centres across the Province will be showing Extension Services exhibitions during December:

The Gallery/Stratford
Hogarth's London

On loan from McMaster University, this selection of Hogarth prints gives the viewer the essence of the artist's style of social commentary.

A Rake's Progress, Plate 6, 1735
William Hogarth (1697-1764)
Etching and engraving on wove paper
35.6 x 40.6 cm
McMaster University, Acc. No. 259

The Station Gallery, Whitby:
Coming Out:
Six Generations of Women

Huntsville Public Library:
Eisenstein:
Drawings for the Theatre

Rodman Hall Arts Centre,
St. Catharines:
A Canadian Survey:
Selected Works from the Collection of Imperial Oil Ltd.

Thames Art Centre, Chatham:
Figures & Portraits of the 30s and 40s

Aurora Public Library
Brian Kelley: Intaglio Printing

Gravenhurst Carnegie Public Library:
Jane Martin:
Personal Reflections in Oil

Tom Thomson Memorial Gallery and Museum of Fine Art, Owen Sound:
100 Years of the Poster in Canada

Museum and Arts Centre, Sudbury:
Drawings from Punch

Thunder Bay National Exhibition Centre:
The Queen's Silver Jubilee Art Collection

Parry Sound Public Library:
See All the People

Burlington Cultural Centre:
Seven Prairie Painters

Lynnwood Arts Centre, Simcoe:
Equipment for Eternity:
Egyptian Arts and Crafts of the New Kingdom 1570-1085 B.C.

The "Artists with their Work" programme will find Andrew Smith at the Northern College of Applied Arts and Technology in South Porcupine, Vera Frenkel at Artspace in Peterborough, and Paul Albert at Hamilton Place, Hamilton.

Talks and Tours

During the Tutankhamun exhibition a public talk will be given daily at 3:30 pm in the Canadian Wing, in the Moore Centre, or in the Old Masters collection. For the topics please consult the Information Desk.

Regular Lectures and Courses, and the Film and Performance programmes will resume in January/February 1980.

The Grange

Christmas in The Grange
Christmas is one of the busiest and most interesting seasons at The Grange. From Wednesday, November 28 until Sunday, December 31, seasonal decorations adorn the house in a manner typical of a gentleman's house in Upper Canada in 1835. Special foods are prepared for the visitors' sampling and the delicious scents of mincemeat, shortbread and wine permeate the atmosphere.

Group Tours of The Grange
Groups of all ages and with widely diversified interests have found a visit to The Grange a rewarding experience. Special tours and illustrated talks are tailored to each group's requirements. Evening tours, by candle and firelight, are particularly appealing (by appointment on Wednesday and Thursday evenings). Light refreshments may be requested when the appointment is made. We can arrange special participation visits for small groups of school children. All tours should be arranged at least two weeks in advance.

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New! for Christmas giving...

Canadian Landscapes ADDRESS BOOK

Twenty-two full page reproductions–13 in full colour–of Canadian paintings by artists such as Lucius O'Brien, Washington F. Friend, Lawren Harris, A.Y. Jackson, Claude Breeze, Emily Carr, David Milne and others, selected from the collection of the Art Gallery of Ontario.

96 pages, 22 dividers, 7 x 8¼"; individually packaged in self-mailer.
Published by Van Nostrand Reinhold, and available at the Gallery Shop.
$12.95

Sterling Silver and Lapis Pendant by Hart Massey
One of a kind

THE JEWELLERY SHOP

For that special Christmas gift choose from our collection of hand-crafted Canadian designer jewellery.
Selected gold, silver, and semi-precious Egyptian theme jewellery and one of a kind Egyptian antiquities are also featured.

Open every day during December from 9:00 am to 11:00 pm except December 25.
Free access to The Jewellery Shop during the Treasures of Tutankhamun exhibition.

A Project of the Volunteer Committee

Art Over 800 contemporary artworks by Canadian and international artists available for rent to members of the Art Gallery of Ontario.

Rental You may rent for one, two or three months. If you wish to purchase your selection, the rental fee is deducted from the purchase price.

Members of the Selections Committee will be happy to assist you with your selection for office, club or home. **Service**

During *Treasures of Tutankhamun* (November/December) viewing hours are:
Monday to Sunday 9 am - 5:30 pm
Wednesday and Thursday 9 am to 9 pm

Regular business hours resume January 8, 1980

A project of the Volunteer Committee

Events *continued from page 5*

Adult tours, $1.50 per adult (minimum of 10 people). Senior citizen tours 50¢ each (minimum of 10 people). Student tours, 75¢ per student; accompanying adults free. We suggest that the size of groups be limited to 30 persons. The maximum number which The Grange can accommodate at one time is 40.

Grange Talks
A short illustrated talk, *Christmas Customs in the Nineteenth Century*, will be given on Wednesday and Thursday evenings at 7:45 pm, at 2:30 and 4:00 pm on Saturday and Sunday, and at 2:30 pm during the school holidays.

Grange Exhibitions

Best Wishes—Greeting Cards in the Nineteenth Century
The Grange Music Room
November 28 to January 27

The cards are from the collection of Coutts Hallmark Cards and the books and games from the Toronto Public Library's Osborne Collection.

Dolls and Their Houses
The Grange Corridor
through Sunday, February 24, 1980
Nineteenth century dolls and accessories from the collections of Bruce Young and Wendy Russell. Mrs. Russell's dolls' house is a replica of an 1890 farmhouse. She herself made the furniture and her father made all the copper pots, pans, etc. The bedspread is of 90-year-old-lace. Among the many unusual and rare dolls in Mr. Young's collection is a 33-inch Tête Jumeau, a Gibson Girl, black and white Dream Babies, a Pouty in his original box and a 13-inch Kiss-Throwing Bru. The dolls will be seen with carriages, a piano, tea sets and furniture.

Upstairs-Downstairs
The Mezzanine Corridor
An exhibition illustrating some of the daily activities in The Grange.

The Grange Museum
The stories of *The People of The Grange, Furnishing an Historic House, The Architectural Preservation of The Grange,* and *The Money Used in Upper and Lower Canada in the Early Nineteenth Century.*

Art Tours

Visit Tutankhamun in Egypt

Visit Tutankhamun in Egypt? Impossible, you say? Too costly, too difficult to arrange? Not so!

In February and March, 1980, eight 10-day trips will leave Toronto for Cairo. These trips are sponsored by the Volunteer Committee of the Art Gallery of Ontario and arranged by the experienced firm of Butterfield & Robinson Travel. The cost is $1190* plus a $40 tax-deductible donation to the Art Gallery.

Included in the intinerary are visits to the Citadel, the mosques and the bazaar of Old Cairo and the world-famous Egyptian Museum which houses, among other treasures, the 5,000 artifacts from Tutankhamun's tomb; a visit to Memphis-Sakkara and the Pyramids of Giza and the Sphinx; a trip to Luxor and the breathtaking Temple of Karnak, to the West Bank of the Nile, the City of the Dead, the Valley of the Kings, the tomb of Tutankhamun, the Temple of Queen Hatshepsut, the Colossi of Memnon and more. Return to Cairo for a visit to the Coptic Museum, the sound and light performance at the Pyramids, and the Museum of Islamic Art. The return flights to Toronto include airfare, accommodation in first-class hotels (on a double occupancy basis), breakfast and dinner (except in Paris), all transporation, sightseeing and entrance fees, tour guides for excursions and sightseeing.

A brochure, giving further details of these exciting trips, has been prepared. To obtain one, contact:

Butterfield & Robinson Travel
300 Bay Street, Suite 1604
Toronto, Ontario M5H 2S8
Telephone (416) 864-1354

*Based on rates of May, 1979 and subject to change.

Springtime in Scandinavia
May 15 to June 1

Scandinavia—natural beauty, steeped in the history of the Vikings, spectacular mountain and fjord scenery, enchanting fairy-tale villages, modern pace-setting cities, sparkling lakes and deep forests, land of the Midnight Sun. Enjoy it all in the blossom time of Spring when the sun brightens the nights and lengthens the days.

View collections in Stockholm, Copenhagen, Aalborg, Gothenburg, Oslo and Bergen. Travelling by private motorcoach between these cities will enable stops at many points of interest en route. The tour ends in Bergen during the Bergen International Festival for the performing arts.

The cost will be approximately $2,990 (including 16 breakfasts, 9 lunches and 6 dinners) plus a $100 tax-deductible donation to the Art Gallery of Ontario.

Optional extension from Bergen to the North Cape by coastal steamer. Coupon for further information in this issue.

Scotland
Mid-September 1980

Magnificent country houses, romantic fortresses, Georgian squares and art collections await you in Scotland. Watch for further details in the next issue of *The Gallery.*

Gallery Hopping
Another look at Corporate Art
January 22, 1980

Join us for a guided tour of the extensive and exciting Toronto-Dominion Bank collection, including their fascinating examples of Inuit art.

Meet in the lobby of the Toronto-Dominion Bank Tower, Wellington Street entrance, at 7:45 pm sharp. Tickets may be obtained by sending a cheque payable to the Art Gallery of Ontario and a stamped self-addressed envelope to the Volunteer Office. Please include your telephone number.

Tickets are $3 and are strictly limited. Refreshments will be served.

Members' Activities

The members' special programmes will not be able to resume until February as the Gallery is being refurbished following the *Treasures of Tutankhamun* exhibit.

The January issue will provide complete information regarding the upcoming events planned for members during the winter season.

Donor cards
A project of the Volunteer Committee

Donations may now be made at the Art Gallery of Ontario to commemorate a birthday, anniversary, death, graduation or any other occasion.

Commemorative donations should be forwarded to the Volunteer Office of the Art Gallery. The person or family to be honoured will receive a special acknowledgement card. Tax receipts will be issued for gifts of $5.00 or more.

Please include the following information with your donation:
(a) The donor, your name and address
(b) The occasion to be honoured
(c) The name and address of the recipient
(d) Donation cheques payable to the Art Gallery of Ontario.

Forward mail to:
The Volunteer Office
Art Gallery of Ontario
317 Dundas Street West
Toronto, M5T 1G4

For Young People

School Tours
Secondary School tours of the Gallery's permanent collections continue during the Tutankhamun exhibition.

Try Your Skill
The Activity Centre offers a chance on Sunday afternoons for visitors age 6 and up to drop in and do some drawing, painting, printmaking or clay-modelling. Three Gallery School artists will be on hand to help with comments and suggestions. Basic materials will be supplied free of charge. The time is from 1:00 to 4:00 pm, Sunday, December 2 and 9. *Try Your Skill* will then resume in January.

Everyone, from six-year-olds on up, is welcome to "Try Your Skill" in the Gallery's Activity Centre. Materials are supplied free of charge to those who wish to draw, paint, make prints or try clay modelling. Come on Sundays, December 2 and 9, from 1:00 to 4:00 pm, or, after Christmas, any Sunday from January through April.

General Information

During December and January admission will be free to The Grange and those galleries not involved in the *Treasures of Tutankhamun* exhibition.

The Gallery and *Treasures of Tutankhamun* closed Christmas Day.

Tutankhamun hours
Viewing by schools:
8:00–10:00 am daily
Public viewing:
Monday, Tuesday:
10:00 am–5:00 pm
Wednesday through Sunday:
10:00 am–11.00 pm

Gallery Shop
Tutankhamun Shop
Chocolate Treasures
Jewellery Shop
Reproduction Shop
Daily 9:00 am–11:30 pm

Restaurant
Monday, Tuesday:
11:30–5:30 pm
Wednesday through Sunday:
11:30 am–10:00 pm

Members' Lounge
Monday, Tuesday:
10:00 am–5:30 pm
Wednesday through Sunday:
10:00 am–10:00 pm

Cafeteria
Daily 8:00–10:00 pm

Gallery and The Grange hours
Monday, Tuesday, Friday, Saturday, Sunday:
9:00 am–5:30 pm
Wednesday, Thursday:
9:00 am–9:00 pm

Art Rental Service
Open for viewing:
Monday through Sunday:
9:00 am–5:30 pm
Wednesday and Thursday:
9:00 am–9:00 pm

Edward P. Taylor Audio-Visual Centre
The Audio-Visual Centre circulates to the residents of Ontario slides, video tapes and media kits which relate to art history. The public is encouraged to make use of these resources as well as the facilities within the Centre for viewing slides and video. A catalogue lists the materials available for those outside the Metro area and a Loans Consultant will prepare out-of-town orders.

For use of video facilities an appointment is advisable. A catalogue is available upon request. The Audio-Visual Centre is closed on Mondays, open Tuesday through Friday until 5:00 pm and until 9:00 pm on Thursday evenings.

Cameras
Hand-held cameras are permitted in the Gallery but no flashes or tripods. Works of art on loan may be photographed only with written permission from the Chief Curator.

Telephone
(416) 361-0414

Location
Dundas Street West between McCaul and Beverley; west of St. Patrick subway station.

Mailing address
317 Dundas Street West
Toronto, Ontario
M5T 1G4

Calendar at a Glance

December

Note: *Of Time, Tombs, and Treasures*, a half-hour film sponsored by Imperial Oil Limited dealing with the Tutankhamun Exhibition, will be shown continuously in the Lecture Hall on Mondays and Tuesdays from 9:00 am to 4:15 pm, and Wednesdays through Fridays from 9:00 am to 10:15 pm.

Admission is free.

Saturday 1
2:30 and 4:00 pm Grange Talk: *19th Century Christmas Customs*
3:30 pm Gallery Talk

Sunday 2
2:00-4:00 pm *Try Your Skill*
2:30 and 4:00 pm Grange Talk: *19th Century Christmas Customs*

Monday 3
3:30 pm Gallery Talk

Tuesday 4
3:30 pm Gallery Talk

Wednesday 5
3:30 pm Gallery Talk
7:45 pm Grange Talk: *19th Century Christmas Customs*

Thursday 6
3:30 pm Gallery Talk
7:45 pm Grange Talk: *19th Century Christmas Customs*

Friday 7
3:30 pm Gallery Talk

Saturday 8
2:30 and 4:00 pm Grange Talk: *19th Century Christmas Customs*
3:30 pm Gallery Talk

Sunday 9
2:00-4:00 pm *Try Your Skill*
2:30 and 4:00 pm Grange Talk: *19th Century Christmas Customs*
3:30 pm Gallery Talk

Monday 10
3:30 pm Gallery Talk

Tuesday 11
3:30 pm Gallery Talk

Wednesday 12
3:30 pm Gallery Talk

7:45 pm Grange Talk: *19th Century Christmas Customs*

Thursday 13
3:30 pm Gallery Talk
7:45 pm Grange Talk: *19th Century Christmas Customs*

Friday 14
3:30 pm Gallery Talk

Saturday 15
2:30 and 4:00 pm Grange Talk: *19th Century Christmas Customs*
3:30 pm Gallery Talk

Sunday 16
2:30 and 4:00 pm Grange Talk: *19th Century Christmas Customs*
3:30 pm Gallery Talk

Monday 17
3:30 pm Gallery Talk

Tuesday 18
3:30 pm Gallery Talk

Wednesday 19
3:30 pm Gallery Talk
7:45 pm Grange Talk: *19th Century Christmas Customs*

Thursday 20
3:30 pm Gallery Talk
7:45 pm Grange Talk: *19th Century Christmas Customs*

Friday 21
3:30 pm Gallery Talk

Saturday 22
2:30 and 4:00 pm Grange Talk: *19th Century Christmas Customs*
3:30 pm Gallery Talk

Sunday 23
2:30 and 4:00 pm Grange Talk: *19th Century Christmas Customs*
3:30 pm Gallery Talk

Monday 24
2:30 and 4:00 pm Grange Talk: *19th Century Christmas Customs*
3:30 pm Gallery Talk

Tuesday 25
Gallery closed
Christmas Day

Wednesday 26
2:30 pm Grange Talk: *19th Century Christmas Customs*
3:30 pm Gallery Talk

Thursday 27
2:30 pm Grange Talk: *19th Century Christmas Customs*
3:30 pm Gallery Talk
7:45 pm Grange Talk: *19th Century Christmas Customs*

Friday 28
2:30 pm Grange Talk: *19th Century Christmas Customs*
3:30 pm Gallery Talk

Saturday 29
2:30 and 4:00 pm Grange Talk: *19th Century Christmas Customs*
3:30 pm Gallery Talk

Sunday 30
2:30 and 4:00 pm Grange Talk: *19th Century Christmas Customs*
3:30 pm Gallery Talk

Monday 31
2:30 pm Grange Talk: *19th Century Christmas Customs*
3:30 pm Gallery Talk

ARE YOU MOVING?

We don't want you to miss a single issue of "The Gallery" or an invitation to a special event.

If you change your residence be sure to drop us a note at the Membership Department, listing both your old and new address.

PAUL PEEL, Canadian, 1860-1892 *After the Bath*, dated 1890
original: oil on canvas, 147.3 x 110.5 cm Gift of the Government of the Province of Ontario, 1972

THE REPRODUCTION SHOP

Ideal for Christmas

One of the most popular reproductions sold in the Reproduction Shop is Paul Peel's *After the Bath*. This 20 x 25 reproduction sells for $16.00.

Frame it yourself in one of our instant-opening Leader Frames in colours of black, gold or silver. Total cost: $52.00 plus tax.

Check through our bins for other Christmas giving ideas. There are over 3,000 images to choose from, and our poster selection is second to none.

The Reproduction Shop is open 8:30 am to 11:30 pm, during the Tutankhamun exhibition.

A project of the Volunteer Committee

Let us solve all your Christmas gift problems

'Tutpops' for the children

'Tinned Treasures' for Grandpa, Auntie and all those difficult uncles and cousins

'Chocolate Tut Plaques' for the milkman and postman

CHOCOLATE TREASURES

Why stop there? Buy by the case

Everyone loves Laura Secord chocolates and you can buy it all at the Chocolate Treasures Shop at the Art Gallery of Ontario

Open seven days a week from November 1 to December 31 (except Christmas Day) from 9:00 am to 11:30 pm

The Shop is situated outside the *Treasures of Tutankhamun* exhibition exit

A project of the Volunteer Committee

Coupons

Springtime in Scandinavia

I am interested in the tour to Scandinavia. Please send me further information and an application form.

Name_____

Address_____

_____

City_____ Code_____

Tel.: Home_____ Bus._____

Please mark your envelope "Volunteer Office."

Win a Flight to Egypt

Name_____

Address_____

_____

City and Code_____

Tel.: Home_____ Bus._____

Please mark outer envelope Membership Department and mail prior to December 31, 1979. (Only one entry accepted from each member.)

Recent Acquisition

Willem de Kooning, American, born 1904, Rotterdam, The Netherlands;
Two Women on a Wharf, 1949, oil, enamel, pencil, collage on paper; 62.1 x 62.4 cm.
Purchase, Membership Endowment Fund, 1977, Art Gallery of Ontario.

Born in Rotterdam, The Netherlands, on April 24, 1904, Willem de Kooning studied at the Rotterdam Academy of Fine Arts and Techniques. At the age of 21 he immigrated to the United States and settled in New York City. By the late 40s, along with Jackson Pollock, he pioneered the Abstract Expressionist movement which was to play a crucial role in reshaping postwar American painting. A theme which has recurred for more than 40 years in de Kooning's work is "woman," a figure sometimes ferocious, sometimes soft and voluptuous. *Two Women on a Wharf*, shown above, was painted in 1949, shortly after the artist had established his reputation as a major painter. "He draws like an angel," writes critic Thomas B. Hess, "and his strange 'realist' colours (grass, ocean, sky, flesh) are applied to canvas with a sure touch that puts him in a class with the old masters." De Kooning is represented in the contemporary collections of major museums of North America and Europe.

THE GALLERY
Art Gallery of Ontario
317 Dundas Street West
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